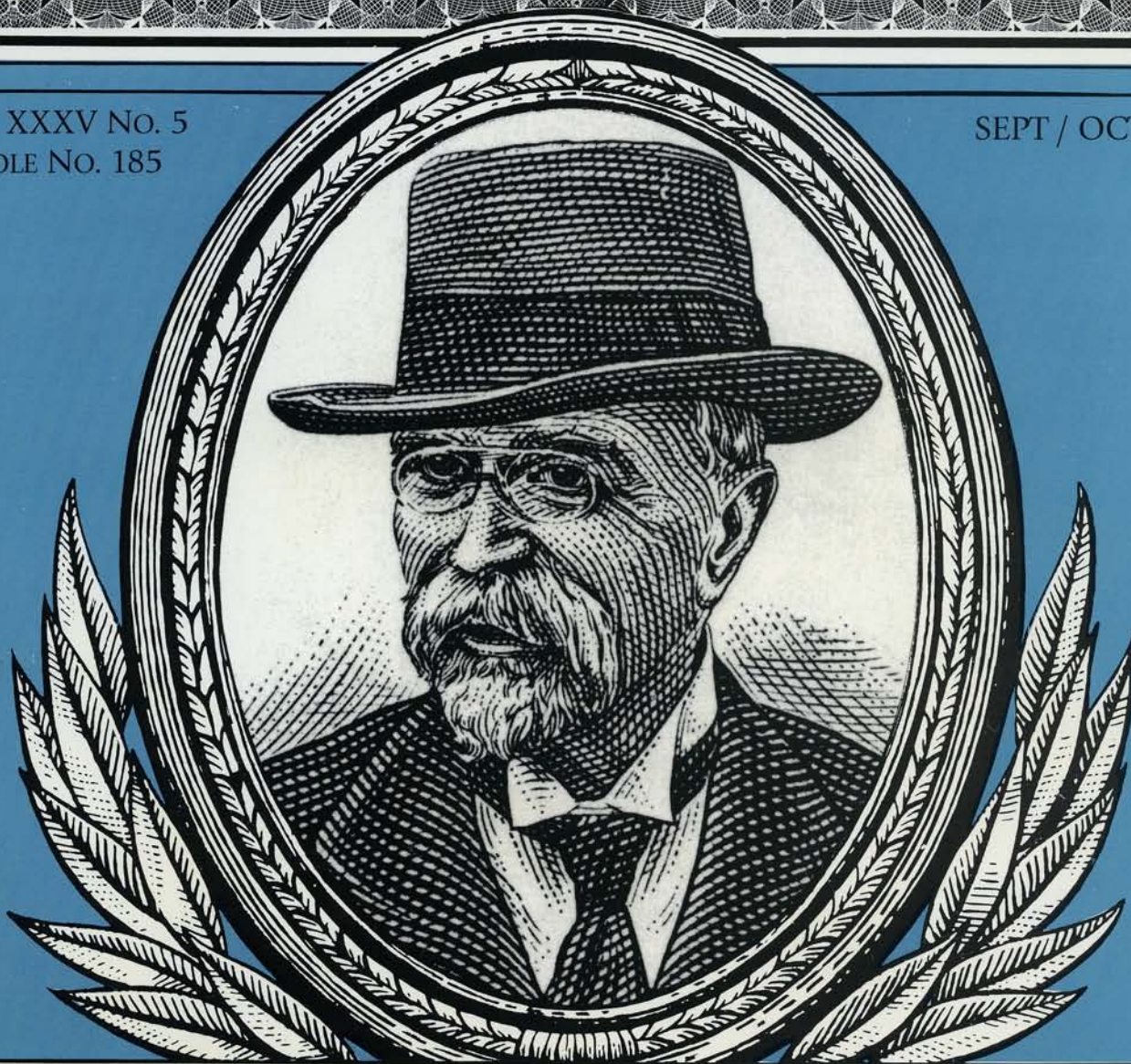


PAPER MONEY

VOL. XXXV No. 5
WHOLE No. 185

SEPT / OCT 1996



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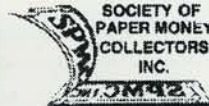


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ON THE COVER. This portrait of Alphonse Mucha was engraved by the Czech security engraver Václav Fajt. See page 181.

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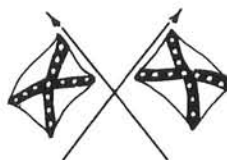
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ELLIS H. ROBERTS

PRINTER'S DEVIL

TO WILLIAM WILLIAMS

by FORREST W. DANIEL

Editors in the nineteenth century asserted that an apprenticeship in a printing office was a practical equivalent to a college education. They named many men who had gone from the print shop to national prominence in law, literature and politics; even to naming James Buchanan, future president of the United States, a printer—a talent not mentioned in modern biographical sketches.

THAT United States Treasurer Ellis Henry Roberts (September 30, 1827–January 8, 1918) began his career as a printer's devil figures large in his biography. Roberts was the last apprentice hired by William Williams near the end of a long and distinguished career as printer, editor, publisher and book seller in Utica, New York. While a young man, Williams produced vignettes for scrip issued by the Village of Utica in 1815, so there are solid numismatic credentials in the background of the man who had some influence on the boy who was to become Treasurer of the United States.

William Williams, of Puritan descent, was born at Framingham, Massachusetts in 1787. The family moved to the Utica area in 1790. He was a printer's devil, the stage leading to an apprenticeship, in the printing shops of William McLean and Asahel Seward in Utica from 1800 to 1807. As an apprentice, Williams may have had some part in the production of *A Description of Counterfeit Bills*, published by Seward in 1806.¹ Upon completion of his seven-year apprenticeship he became a partner in the firm Seward & Williams at age twenty.

Seward & Williams, and later Williams as sole proprietor, printed a wide variety of books and pamphlets as well as the usual run of job printing. The printer's devil and apprentice was exposed to it all: the annual almanacs, newspapers, school text books on a wide variety of subjects, lectures, essays, novels, religious and anti-Masonic books and collections of music. The printer read the books, not sentence by sentence but letter by letter, often correcting the copy as he set the type.

In 1808 William Williams began to manufacture the paper the firm used in many of their books. The paper was a thin and tough rag paper used later for bank notes printed for Utica banks, and in 1815 for the Village of Utica bearer checks drawn on the Manhattan Branch Bank. Those notes, dated Aug. 1, 1815, were printed in sheets having two each of 3 cents, 6½ cents, 12½ cents, 25 cents, 50 cents and 75 cents; the imprint "Seward and Williams Printers" appears on the 75 cent notes.



Fractional currency from the Village of Utica, 1815, with wood cuts by William Williams. (Illustration from An Oneida County Printer.)

The center of each note had a wood engraving by William Williams; most of the cuts had appeared before as ornaments or tail-pieces in 1811 publications. Williams is considered by some to have been the third person in the United States to engage in the art of wood engraving.

The *Utica Directory for 1817* carried only the name of William Williams as publisher; when Seward retired from the publishing business, he retained his interest in the book store until 1824. Williams was in and out of the newspaper business several times, was very active in political, community and church affairs and publications relating to them; some of the subjects he published were considered quite controversial—several had been refused by other printers.

The firm Balch & Stiles, engravers on copper and plate printers, was established in Utica in 1824 and did some work for Williams. Vistus Balch and Samuel Stiles engraved maps of

New York state and Michigan as well as bank notes for Utica and other western banks. Williams became a partner in the company in 1828; their reputation and growth of business led them to establish an office and workshop in New York City—Balch, Stiles & Company, 34 Merchants' Exchange. That firm, with others, established a forerunner of American Bank Note Company.

Robert Roberts joined Williams's printing office in 1830 and became foreman and the successor to the business. The year 1832 was a bad one for William Williams. His agency for the Edinburgh Encyclopedia of Philadelphia, which he had held since 1814, failed. It had been profitable for many years but recent collections were poor; that, and nonpayment by principals of notes that Williams had co-signed, eventually caused the failure of his entire enterprise. Williams's stock in trade was sold at two sheriff's sales in 1834, but sale of his real estate was delayed for several years, driving him further into debt. The creditors operated the printing establishment with his name as manager until 1840, but there is little doubt Robert Roberts actually ran the business.

Williams moved to Tonawanda in 1836, but returned often to Utica to take care of business matters. He was thrown from the top of a stage coach in 1841 and struck his head; he never fully recovered from the injury and financial loss and died in Utica in 1850.

Ellis Roberts was the last apprentice, hired about the time William Williams left Utica; it was 1836, and Ellis was nine years old. The usual age for printer's devils was about thirteen, but a printer's children began to set type as soon as they could read and hold a composing stick; and of course, his oldest brother, Robert, was the foreman. As printer's devil, Ellis had the heavy and dirtiest work (printers need clean hands to handle the paper). He wrote: "My own tasks were to push a hand [ink] roller over the forms on the press; and, to reach the handle, a box of considerable size was necessary to lift me to the required level. Incidentally I washed the rollers [and the inked type forms after the printing was finished], and as I remember well, carried wood and water up the high stairs." The book store was on the ground floor, the bindery on the level above and the printing office on the third floor at 60 Genesee Street.

Whenever Ellis had some free time from his devil's chores he read books borrowed from the book store downstairs. He recalled for Williams's biographer: "Your grandfather came to the office occasionally, . . . Mr. Williams found me reading Cooper's 'Lionel Lincoln,' . . . He questioned me of my estimate of the characters, encouraged me to read good books, saying that the story was a good lesson in patriotism, but some other of Cooper's were of higher merit and more enjoyable. That is the chief incident, to a lad of ten, which he has carried in his memory for nearly half a century of a man with whom his start in life was connected. . . ."

In a time when many apprentices labored under varying degrees of hardship and ill-treatment, Williams was noted for the benevolent care and technical training his apprentices received. Usually with several boys in training, Mrs. Williams maintained a large-scale boarding house for the boys; she was a second mother to them, mending their clothes, caring for them in sickness and encouraging them to read in order that they might be better editors and publishers. Under her influence several others became ministers and missionaries. Mrs. Williams, herself, is cited in a book about apprentices; but that prosperous period was over before Ellis Roberts became the printer's devil.

Roberts continued his education at Whitestown Seminary and Yale College by working as a printer; and upon his graduation in 1850 returned to Utica to be principal of Utica Free Academy for a year. In 1851 he became editor of the *Utica Herald* newspaper which his brother Robert, along with others, established in 1847. He served the newspaper in an editorial capacity until 1890, even while serving terms in the New York state legislature in 1866 and Congress 1870-1875.

In the New York legislature Roberts, a Republican, was active in the ways and means committee and his interest in fiscal affairs continued in Congress where he took a prominent part in the debates for the resumption of specie payments, refunding the national debt and other legislation relating to monetary policy. In 1889 he was appointed assistant treasurer of the United States, a post he held until 1893 when he was replaced by a Democrat. He then accepted the presidency of the Franklin National Bank in New York, a post he filled until he was appointed Treasurer of the United States by the following Republican administration in 1897; he held that position until 1905.

Yours Very Truly,
Ellis H. Roberts.

March 22, 1900

Card autographed by Ellis H. Roberts

After his retirement Roberts returned to Utica and was active in banking, consultation and a wide variety of civic and cultural organizations until his death at age ninety.

Thus the relationship, however brief, between two printers from Utica, New York: William Williams, who engraved and printed fractional currency scrip in 1815, and his last printer's devil, Ellis H. Roberts, whose facsimile signature, as Treasurer of the United States, guaranteed the nation's currency for eight years at the turn of the twentieth century.

END NOTE:

1. The earliest lists of counterfeit notes appeared in newspapers. According to *Bank Note Reporters and Counterfeit Detectors*, 1826-1866, by William H. Dillistin, a single sheet with descriptions of counterfeits was printed by *The Centinel* newspaper in Boston in the latter part of 1805 and followed it in June 1806 with a small 12-page pamphlet guide to New England bank bills and counterfeits. Asahel Seward's *A Description of Counterfeit Bills* was advertised as just published in the July 2, 1806 issue of *The Patriot* newspaper in Utica.

(Continued on the following page)

ACKNOWLEDGMENT:

Jack H. Fisher's article headed "Ellis H. Roberts never got a break; he worked," in the August 1995 *Bank Note Reporter*, prompted this sketch of Roberts's younger years using specialized sources unfamiliar to his reference librarians. Fisher's story gives a much broader view of Roberts's long public career.

SOURCES:

- Biographical directory of the American Congress, 1774-1961.* (1961). Washington: GPO.
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- Rorabaugh, W.J. (1986). *The craft apprentice: from Franklin to the machine age in America.* New York: Oxford University Press.
- Williams, John Camp. (1906/1974). *An Oneida County Printer: William Williams, Printer, Publisher, Editor . . .* Harrison, NY: Harbor Hill Books.
- The Weekly Minnesotian,* St. Paul, April 3, 1852.

The



Starts Here

A Primer for Collectors

by GENE HESSLER

JUST about everyone wants to be associated with or claim a hero. Christopher Columbus has been claimed or at least honored on more bank notes than any other human being. About 20 countries, including the United States and Canada, have placed the image of the Italian sailor on bank notes.

U.S. federal notes that show images of Columbus are: the \$5 first charter national bank notes and national gold bank notes; \$1,000 U.S. notes 1869-1880; \$1 U.S. notes 1869-1917; all largesize \$5 Federal Reserve and Federal Reserve Bank notes. In nice condition all of these will cost more than the average collector can afford. However, as an alternative, you might consider souvenir cards. Each of the previously-mentioned notes is available on a souvenir card for under \$10.

U.S. obsolete bank notes from about ten states also include images of Columbus. Most of these might also be too expensive. However, from the remaining countries who honored Columbus there are at least three countries that issued notes that most collectors can afford.

The most recent note was issued in 1992 by the Bahamas for the 500th anniversary of the 1492 sailing. The Bahamas \$1 note, produced by the Canadian Bank Note Co., includes a very nice portrait engraved by the Canadian engraver Yves Baril.



Mr. Baril's engraving was based on a portrait by the Italian painter Ridolfo Ghirlandaio (1483-1561). This extremely colorful note, with interesting anti-counterfeiting devices is available for \$3 or \$4, perhaps less.

The esteemed English-born American engraver Alfred Jones (1819-1900) engraved a portrait for a series of notes printed by American Bank Note Company for Costa Rica. The least expensive note is the 50 centimos P(ick) 147; it should cost about \$20 in fine condition. Mr. Jones based his engraving on a portrait that was adapted for a medal by Francisco Asis Lopez; the medal was struck for the Centennial of Calderon.

Some say the Ghirlandaio portrait is the most accurate likeness of Columbus; others say it is the Lopez version.

Costa Rica issued a 2 colones P195, with a portrait also based on the Lopez version. This was done by the British bank note firm of Thomas De La Rue. In fine condition you should find one for about \$10.

It should not surprise you to find that Italy honored its native son. Two 5,000 lire notes, P72 and P76, should cost no more than \$10 each in nice condition. The model for this engraving is the portrait by Charles Legrand in the Naval Museum in Madrid.

The Legrand portrait also appears on a note from Spain, the country that sponsored the voyage of Columbus. A 100 pesetas P118 in fine condition might be available for under \$20. In addition, Spain issued four other notes, three with images of Columbus and one with Queen Isabella alone. The 1 peseta notes P127 and P128, and the 5 pesetas P126 and P129 should be modestly priced in uncirculated or near uncirculated condition.

These notes and souvenir cards along with a selection of world coins that bear the portrait of Christopher Columbus would make an attractive display for a class at school or at your local coin club.

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SORTING THE ISSUES OF NEW YORK CITY

Notes From The Territorial Area of Greater New York

by STEPHEN M. GOLDBERG

TODAY'S New York City, unofficially called Greater New York when distinction with the original city is necessary, comprises five sections called boroughs, an arrangement dating only to 1898. Having grown-up in the current version, I wasn't particularly conscious that it had not been always thus, so that when I began to collect its obsolete notes, I didn't realize that I was inadvertently confining myself to only one of the boroughs: "New York" as a location on a note meant the entire modern city to me, but meant Manhattan only at the time the notes were issued. It was quite awhile before it finally dawned on me to look for notes marked "Brooklyn." At some point I began to inquire about issues from the remaining boroughs, but all I got were strange looks, at least initially. In the absence of a definitive New York State scrip catalogue it is difficult to be precise, but on the basis of conversations with individuals far more experienced than I, it appears that obsolete notes are known from nine locations within the territorial area of the present city. It is probable that scrip once existed from many other villages and towns but no longer survive and, with the absence of records, are forever lost to history. I'll set the stage with a brief, essentially geographic history of Greater New York, continue with a description of the real New York— never mind what I said in *PAPER MONEY* No. 179—then illustrate a specimen, with some hopefully appropriate commentary accompanying, from

each locality for which an obsolete note exists. A convenient map of the scene may be found in Figure 1.

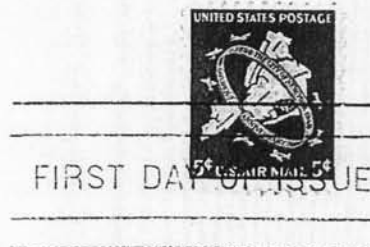
I: A Basic History of Greater New York

No one really knows how Manhattan got its name. The traditional story is that the island was inhabited by an Indian tribe variously called the Manhattans or Manhattoes, but some scholars believe that there were no permanent settlements on the island so that the Indians that Peter Minuit encountered were just a group of original New Yorkers passing by who took the opportunity to flimflam a tourist out of \$24. A second, independent tradition has it that Henry Hudson invited some natives to sup aboard the *Half Moon*, and when the chiefs and braves regained consciousness, they named the place *Manahatchtanienk*, which means, in the Delaware language, "the place where we all got drunk," or so it is written.

Popular-type city histories give two different dates as the date of the first settlement. The first of the first settlements began in 1624 when a ship from the Dutch West India Company under Captain Cornelis May dropped off a small group at Governors Island, just south of Manhattan. The second of the first settlements began in 1625 when an expedition under Governor William Verhulst arrived on Manhattan with explicit instructions to establish a colony. By the time Minuit had ar-

Figure 1: A map of New York City, 1948.

Golden Anniversary **NEW YORK CITY**



Mrs. Ralph Bennett
Coopersville, Mich.

rived, the Governors Island settlers had already floated themselves and their cattle the 500 yards north to the larger island. His famous 1626 purchase may be taken as the formal or "legal" founding of the settlement.

Originating as New Amsterdam with a municipal government first established in 1653, the city grew into a farming, ship building, and shipping community as its port developed, and by the end of the eighteenth century it was for brief periods both the capital of the state and the capital of the United States. In the nineteenth century it became the seat of Tammany Hall, the most corrupt municipal government ever seen; the site of the Draft Riot, the worst urban riot in the history of the United States; and the center of, in the view of some historians, the greatest financial plot ever hatched, the successful scheme to destroy the second Bank of the United States and make Wall Street the country's principal money power.

Whereas the original Dutch settlers formed a concentrated settlement in Lower Manhattan, everywhere else they seem to have preferred to spread out, living in sparsely populated farming hamlets and leaving it first to the English and later the Americans to create the villages and towns that began to dot the map. One of the hamlets was little Breukelen at the middle of the western edge of Long Island. The newcomers moved into the area, creating first a fire district with the hamlet at the center, a town on the boundaries of the fire district, a village on the boundaries of the town, and in 1834, a city by now called Brooklyn, although at this point it occupied only one square mile. Brooklyn's much slower political development, in contrast to that of New York City, which was a formal city almost from the start, has a religious origin: the newcomers were of various Protestant denominations and were far more interested in establishing their own sections and acquiring land for the construction of their respective churches than they were in creating a larger community, and they joined politically only to the extent needed at any given time. It was the temperance movement of the 1820s that provided the spur toward cityhood: the village's one square mile had 47 taverns, and temperance was a subject all the different groups could agree upon. Afterwards, the city grew in parallel with New York, with increasing industry, including ship building and port activity, but it never became a financial center. Henceforth, both New York and Brooklyn expanded greatly, rolling over every town and village in their respective domains of Manhattan Island, being New York County, and Kings County, but New York's expansion did not stop at the water's edge.

The pre-New York City stories of the remaining three boroughs are very different from those of the first two, each region being a collection of small villages and towns no one of which ever dominated over any of the others. One borough however, formerly Richmond but now called the Borough of Staten Island, may be said to have an intrinsic island-wide history of its own:

Its settlements were wiped out three times in the seventeenth century during murderous fights with the Indians, the worst of which began in Manhattan when a certain Van Dyke killed an Indian female who had committed the horrible crime of eating some peaches from one of his trees. The outraged Indians swarmed into New Amsterdam where they confined themselves to rioting and looting, then swarmed over Staten Island, and while the island's patroon was barely escaping with his life, the Governor, Peter Stuyvesant, was down in Delaware with 600 troops dealing with the "threat" to the colony posed by peaceful New Sweden.

Staten island was the site of the first European-style peace conference in the colonies, an attempt by John Adams, Benjamin Franklin, Admiral Howe, and others to head off hostilities between the colonists and the British. It was an island of sanity during the Draft Riot, when blacks who managed to escape the rampaging Irish mobs by somehow reaching the island were carried by horseback, wagon, and carriage overland by the white population to the western side, then ferried to New Jersey and safety. And it was also the site of the first distillery in the Americas, as well as a hideout of bank robber Willie Sutton.

The Bronx and Queens are best described in the larger contexts of the respective histories of Westchester County and Long Island from whence they come. Westchester County was one of the original counties set up when the English established the county system in 1683, and the Bronx was eventually formed at its southern-most end from four townships and parts of two others, tacked on to New York in two stages. Although the annexation of lower Westchester was considered as early as 1864, no action was taken until the '70s. The section west of the Bronx River, now known as the West Bronx, joined New York on January 1, 1874, in the aftermath of a referendum the previous year in which the residents of the towns of Morrisania, West Farms, and Kingsbridge accepted the city's bid. The East Bronx, east of the river obviously, and consisting of Westchester township and parts of Eastchester and Pelham, joined on July 1, 1895. Upon attachment to New York, the sections became known as the Annexed Districts and the state legislature severed them from Westchester County, merging them with New York County. In 1898, when the charter of Greater New York took effect, they became the Borough of the Bronx.

Long Island had been divided into three counties, Kings, Queens, and Suffolk. While the western Queens townships of Jamaica and Newtown agreed to join New York, as did the city of Long Island City which had incorporated in 1870, the three townships at Queens' eastern end—Hempstead, North Hempstead, and Oyster Bay—opted out of the arrangement, as did the town of Flushing. Flushing was nevertheless hauled into the city, like it or not, but the state severed the others from Queens, forming them into a newly created Nassau County.

It all came together on January 1, 1898. What had begun a few years earlier as an attempt to unite New York and Brooklyn ended up as a unification of four counties. Kings County and the portion of Queens County not now in Nassau became, from the point of view of the city government, the Boroughs of Brooklyn and Queens. Richmond County became the Borough of Richmond, later renamed the Borough of Staten Island, and two Boroughs were formed from New York County: Manhattan and the Bronx. In 1914, the state legislature separated the Bronx from New York County, creating Bronx County, and today the five city boroughs coincide geographically with the five state counties.

II: Being a New Yorker is Never Having to Say You're Sorry

A relatively recent tourism campaign has given New York the idiotic name of "the Big Apple" (1), but the natives call the town Gotham, a name first used in *Salmagundi*, a series of essays by Washington Irving and others satirizing the behavior of nutty New Yorkers. The reference is to a thirteenth century King John who wanted to buy some land in the town of

Gotham, but the peasants didn't want him to show up because they'd have to serf the estate, so they conspired to convince the king that he didn't want to live there by acting like a bunch of idiots, doing things like spending hours raking the moon's reflection off the lake, and so on. The city's current reputation as an asylum for the insane, as well as the oppressed, is a tad exaggerated, but Gotham it shall always be: In the 1960s, the skinned, headless body of a 450-pound gorilla was found smack in the middle of a street in the South Bronx. The police never did find out exactly what the animal was doing there, but a few blocks away was a hot dog factory, long since closed.

III: The Obsolete Notes from Greater New York

The Borough of Manhattan

Notes are known only from *New York City*, and it's a matter of some mystery to me why no other locations are represented. Certain villages such as Chelsea and Yorkville were residential areas north of the city line and conceivably had no businesses, but what of Harlem, which certainly did: Milton R. Friedberg's catalogue of postage envelopes (2) illustrates an item by a Harlem and New York Navigation Company, as an example.

Figure 2 is a \$1 note from the Manufacturers' and Merchants' Bank dated December 1, 1859, the best general representa-

tion of the city that I've found so far. Its vignettes of agriculture, industry, and shipping illustrate the nature of New York's economy at a time just before the Civil War (3).

The Borough of Brooklyn

Notes are known from the cities of *Brooklyn* and *Williamsburgh*. Williamsburgh was originally part of the Dutch village of Bostwijken, north of Breukelen. It became the subject of a real estate promotion in the 1820s, which led to its eventual incorporation as a village in 1827, and as a city in 1852. Its only mayor, Abraham J. Berry, suggested that it be absorbed by Brooklyn. When consolidation took place in 1855, the "h" was dropped and the now ex-city became just another Brooklyn neighborhood, but judging by the existing notes, it seems to have gone unnoticed that the spelling had changed and that the city had vanished from the planet.

Figure 3 is a note from the Nassau Bank of Brooklyn dated October 1, 1863. It shows a scene of the Fulton Street railway station at the site of the Fulton Ferry dock. One of the tiny boats in the East River behind is the two-masted ferry steaming toward New York in the distance, but it's probably invisible in the reproduction.

Figure 4, from Williamsburgh, shows an unissued 10-cent note from Rudolph Wenzlik's Lagerbier Saloon dated 186_; that is, after the city formally ceased to exist. Given both the



Figure 2: Borough of Manhattan: New York City, Manufacturers' and Merchants' Bank, \$1, December 1, 1859, printed by American Bank Note Company.

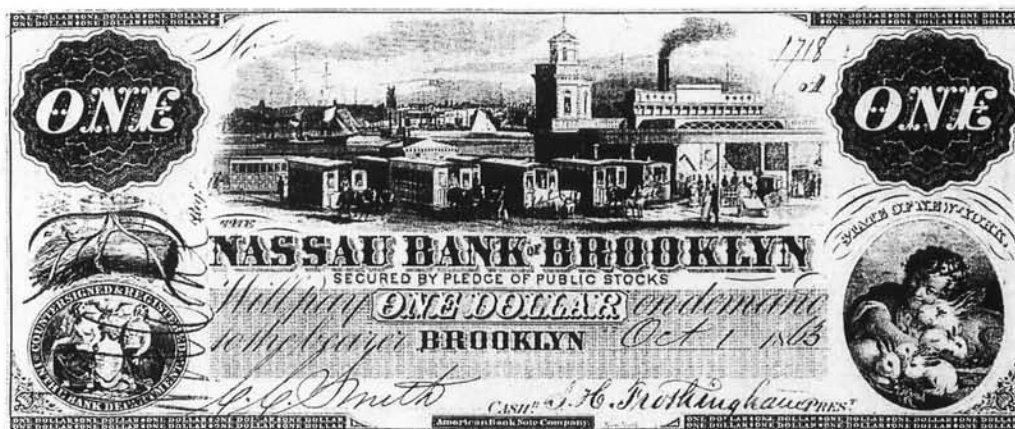


Figure 3: Borough of Brooklyn: [City of] Brooklyn, Nassau Bank of Brooklyn, \$1, October 1, 1863, printed by American Bank Note Company.



Figure 4: Borough of Brooklyn: Williamsburgh, Rudolph Wenzlik's Lagerbier Saloon, 10 cents, 186_ (unissued), printed by Henry Siebert and Brothers. The note is dated after the city formally ceased to exist.

nature of Rudolph's business and the redemption clause on the note, it's a reasonable assumption that no issued examples survive.

The Borough of Queens

Notes are known from *Flushing* and *Jamaica*. Both settlements were initiated by English colonists operating under Dutch patents. Under the English government they became towns, and the villages of the same names were eventually incorporated within the town boundaries. Flushing struck a major blow for religious freedom in the seventeenth century and hasn't been heard from since. Peter Stuyvesant hated the Quakers and typically had them thrown into prison and tortured. When it was discovered that a group of them were meeting secretly in Flushing at the homes of Henry Townsend and John Bowne, he had the homeowners arrested. The Dutch and non-Quaker English residents of Flushing objected to all this mistreatment on the grounds that the Flushing Charter of 1645 had declared that settlers were to have "liberty of conscience, according to the custom and manner of Holland, without molestation or disturbance." On December 27, 1657, thirty-one of them drew up a protest addressed to the Governor. The sheriff of Flushing, upon delivery of the complaint, was himself arrested, as was the town clerk. Ultimately the Quakers got word to the Directors of the Company who ordered Stuyvesant to lay off. A stamp commemorating the Flushing Remonstrance was issued in 1957, but a bill authorizing a commemorative half dollar was vetoed by President Eisenhower and there were no further commemorative coins issued until 1982.

Jamaica quickly became the county seat of Queens County and was a place of British occupation during the Revolutionary War. Today, it is the site of St. John's University.

Flushing is represented, Figure 5, by a 12½-cent note of store owner J. Blake (or I. Blake) dated March 13, 1838. The abbreviation of Blake's first name is not clear but might be short for Jeremiah. The note was part of Robert Vlack's extensive Hard Times Era holdings for many years, but when I told Bob that Flushing was my home town, incredibly, he retrieved it from his collection and sold it to me, and what do you say to that?

Jamaica is represented, Figure 6, by a note from the wholly fictitious Bank of Jamaica. The note is an alteration of an 1861 issue of the Southern Bank of Georgia, Bainbridge. No properly issued obsoletes from Jamaica are known.

The Borough of Staten Island

Notes are known from *North Shore* and *Port Richmond*. North Shore was a post office on the North Shore—where else?—not a village or town, in which case the location as given on the known note is non-specific, being more like a mailing address than anything else. It was probably a sufficient identification at the time the note was circulating. The surrounding area was called Factoryville and the site would be in West Brighton today.

The village of Port Richmond got its name in the mid-1800s but was not formally incorporated until 1866. As Decker's Ferry, it was the site of an attack by American forces under General John Sullivan, who destroyed thirty-five tons of hay and burned a barn in August of 1777. I've always been puzzled



Figure 5: Borough of Queens: Flushing, J. Blake, 12½ cents, March 13, 1838, printer unknown but probably J. Neale, New York.



Figure 6: Borough of Queens: Jamaica, Bank of Jamaica (fictitious), \$10, January 10, 1861 (printed), an alteration of a note from the Southern Bank of Georgia, Bainbridge, counterfeiter unknown.



Figure 7: Borough of Staten Island: North Shore, C.M. Pine and Company, 10 cents, July 1, 1862, printed by Cook and Snedeker. The Chinese merchant was drawn by Whitney Jocelyn.

why my note from the village has a whaling scene on it, never having associated the whaling industry with New York, but Port Richmond was the site of a whale oil processing plant from 1838 until the plant burned down in 1842, and the note is dated 1840.

North Shore is represented, Figure 7, by a 10-cent note from C. M. Pine and Company dated July 1, 1862. The Chinese figure is an unusual design for the New York area. The only other example that I know of appears on the Brooklyn scrip issued by Reese, an importer of Young Hyson tea.

Port Richmond is represented, Figure 8, by a \$2 note from the Staten Island Bank dated November 28, 1840. The principal vignette is a stock design of a seated woman found on other notes of the state and perhaps elsewhere; the tiny engraving between the signatures is the whaling scene, which I've seen nowhere else. There is no connection between the bank and the later Staten Island National Bank in the same local.

The Borough of the Bronx

Notes are known from the towns of *Morrisania* and *Westchester*. *Morrisania*, in the first Annexed District, was one of twenty-one townships created in Westchester County by the state legislature in 1788. It was originally the sparsely inhabited estate of Lewis Morris, a signer of the Declaration of Independence,

who had his property incorporated as a town for purposes of enticing the federal government to establish its capital there, but the effort failed. The capital moved from New York to Philadelphia, and the town was disestablished in early 1791 and attached to the town of Westchester at a time when the latter occupied both sides of the Bronx River. It was formally reincorporated as a town by an act of the legislature on December 7, 1855.

Westchester originally spanned lower Westchester County from west to east and was made even larger by the acquisition of *Morrisania*. But the portion west of the Bronx River was formed into the town of West Farms in 1846, out of which the second incarnation of *Morrisania* was carved, so that well before its acquisition by the city, it had been reduced to the section now within the East Bronx. The annexation referendum was actually defeated, by literally one vote, which result was of course ignored, and the town was dragged against its collective will into New York. By contrast, the voting residents of the city of Mount Vernon defeated annexation by a margin sufficiently large enough that Tammany Hall didn't dare make the grab, a shame from the New York City collector's point of view since scrip exists from this city, issued while it was still a village.

The note from the *Morrisania* Bank, Figure 9, has been catalogued by Haxby as a fantasy, but I'm not so sure I agree. Cer-

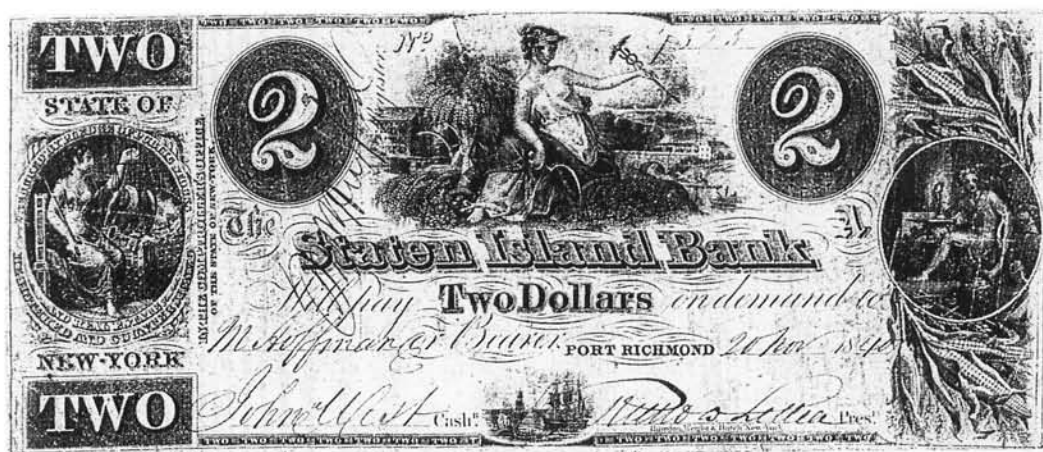


Figure 8: Borough of Staten Island: Port Richmond, Staten Island Bank, \$2, November 28, 1840, printed by Rawdon, Wright and Hatch.



Figure 9: Borough of the Bronx: Morrisania, Morrisania Bank, \$1 proof, 185_, printed by W.L. Ormsby.



Figure 10: Borough of the Bronx: Westchester, Browne Brothers, 25 cents, July 15, 1862, printer unknown but possibly Ferdinand Mayer, New York.

tainly no bank of this name was ever incorporated in New York State, but the existing printer's proofs show a proper state seal at left and a copyright registration statement (4) at lower right, which raises some questions. Would a security printer have created such an elaborate engraving, limit himself to what appears to be four specimens—two each of two variants—and

dare the wrath of the state by entering onto the plate the seal and statement, just for his own amusement? And one can't help but notice that the date on the note, 185_, corresponds to the date of the reincorporation of the town. It is far more likely that the proofs, rather than being fantasies, were produced for a proposed legitimate bank that never got off the

ground. Proving this conjecture, of course, is a lot more difficult. The note's design was used one other time, on an issue of the so-called Security Bank, about which I have no opinion.

Westchester is represented by a 25-cent note from the Bowne Brothers, Figure 10, issued on July 15, 1862. Jenkins refers to a Sydney B. Bowne, a merchant engaged in the sloop trade between Westchester and New York, who opened a general store "after the restoration of peace"—that is, at the end of the War of 1812. Jenkins also writes that the firm was one of only three or four in the town but doesn't say when. Jenkins provides a photo of the store as it looked in 1903, but I haven't reproduced it since the accompanying text states that its appearance had been "rejuvenated almost beyond recognition" from its earlier version and didn't resemble the Civil War era store at all. Clearly seen in the photo on a side of the building is an old sign reading "S. Bowne('s?)" in white, overlapping "...ietor" (for Proprietor) in black. My best guess is that Sydney opened his store ca. 1815-1820 or so and his sons, one named Thomas, later took it over, retaining the original sign.

* * *

The nine locations for which obsolete notes are known include three cities, two towns, three villages, and a post office. Both bank notes and scrip are known from each of the cities as one might expect. One village and one of the towns are represented only by bank notes, a second village by a home brew. The scrip from the remaining town and village, and that from the post office, are random survivors out of what were probably a large number of issues from the many towns, towns within towns, villages, and whatever that existed at one time or another during the period of interest. One can always hope that notes from currently unrepresented localities might yet surface from time to time. Any and all that crawl out of the woodwork should be turned-in to the redemption center at the address found in this journal's classifieds. The center also accepts notes from locations already known.

Any new findings will be shared with the community.

Both the North Shore and Jamaica notes shown here are the property of the Smithsonian Institution. The North Shore note could not be located for this article, and the photocopy used was made many years ago. The photocopy of the Jamaica note was provided by Richard Doty.

ENDNOTES

- (1) "There are many apples on the tree, but when you perform in New York, you play the Big Apple"—an expression used by traveling bands of the 1920s and '30s.
- (2) *PAPER MONEY*, January/February 1994, p. 2.
- (3) With the addition of "Jr.", the signature of the cashier, A. Masterton, appears on the note from the New York County Bank of June 4, 1858 that I illustrated in "Seal of the City of New York," *PAPER MONEY*, September/October 1995, p. 191. In the year and a half between the two note issues, the gentleman evidently changed jobs and lost his father.

At the end of the article on the city's seal I mentioned that I had never looked at it once. Apparently I should have, as the City Council changed the date from 1664 to 1625 in 1977. The council also passed a law making the unauthorized use of the seal a crime. Oops.

- (4) "Entered according to Act of Congress in the year 1853 by the Morisania [sic] Bank in the Clerks Office of the District Court of the Southern District of New York" followed by "Eng'd by W. L. Ormsby" and "Secured by application for Patent."

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THE BASICS

by BOB COCHRAN

WHAT IS A PROOF?

Proof coins and paper money proofs have little or nothing in common. Proof coins are struck specifically for collectors. Proofs of images intended for paper money, or any other security instrument, are printed in stages of engraved development, and ultimately when the engraving has been completed. Proof impressions are made or "pulled," so the engraver can see how the subject is progressing. It is necessary to make certain that lines are not engraved too deep or too shallow, too wide or too fine. Proof impressions "pulled" in stages are called progressive proofs. Soft paper, most often India paper, is the best surface to receive every portion of the inked plate. Since security paper proofs are printed for the engraver's use and not for collectors, most are scarce, many are extremely rare and some unique.

WHAT IS A SPECIMEN?

Specimen notes are non-negotiable. They are most often made and sent to central banks so there is something against which a dubious note can be compared. Specimen notes are printed on the same paper as the issued note, or, at times, on heavier stock; at times they are uniface. "Specimen" is either printed on the note or perforated in the paper. Most often a series of zeroes (00000000), or "12345678" are used in place of regular serial numbers.

Some specimen notes from countries other than the U.S. are relatively common. On occasion current or obsolete notes from other countries, intended for circulation, are stamped or perforated specimen. These are given to dignitaries or sold to collectors by central banks.

Alphonse Mucha

Art Nouveau and Paper Money Artist

"I do not want to be an artist if it should mean creating art for art's sake.... The conception of modern art as subject to passing fashion is an insult to art. Art is every bit as eternal as man's progress, for it is the function of art to light man on his way" (Mucha 1974, 22).

by GENE HESSLER

ONE could say the world is divided into two groups: those who recognize the style of Alfonse Mucha and those who recognize the style but can't name the artist. This artist is the creator of those beautiful, often sensuous ladies in flowing gowns with overlapping folds. Mucha was influenced by teachers Hans Makart (1840-1884), Carlos Schwabe (1866-1926) and perhaps Jules Joseph Lefebvre (1836-1912).¹ When Mucha became the toast of Paris and was in demand throughout the world, including the United States, his art was imitated, and his art was—Art Nouveau.

"At the time he had electrified Paris—and, indeed, the whole of France—with his wonderful work, notably his poster of *Gismonda* [for Sarah Bernhardt]. His name was on every wall and in every mouth. He was ... lionized wherever he chanced to go" (Reade 5). Just as an understudy replaces the star of the show and becomes an overnight success, Alfonse Mucha had been engaged when the "regular" artist was unavailable.

The world could not get enough of Mucha's images. His art appeared on calendars, posters, advertisements for toothpaste, champagne, chocolates and Nestlé's Food for Infants, and ultimately bank notes and postage stamps. Because of his commercial success, primarily from his posters that celebrated the legendary actress Sarah Bernhardt, some purists refused to accept his illustrations as art. Alfonse Mucha also designed jewelry, some specifically for the French actress.

Alfons—the world adopted the French spelling of Alphonse—Mucha was born on 24 July 1860 in Ivančice, in Southern Moravia, then part of the Austro-Hungarian Empire. As a boy he received a choral scholarship to St. Peter's Church in Brno, now in the Czech Republic. Mucha learned to play the violin and the guitar, and retained his love of music throughout his life. It could easily be said that there is music in his art, the music of Claude Debussy (1862-1918) and Frederick Delius (1862-1934); both were composing in Paris at the time Mucha was there. Mucha and Delius were friends, and the artist probably was acquainted with Debussy.



This portrait of Alfonse Mucha was engraved and signed by Jindra Schmidt (1897-1984). It commemorated the 40th anniversary of Mucha's first stamps for the republic in 1918.

In his reminiscences Mucha would write: "For me the notions of painting, going to church and music are so closely knit that I often cannot decide whether I like church for the music, or music for its place in the mystery which it accompanies" (Mucha 1966, 13).

At 15, after his education at the Slav Gymnasium in Brno, the young artist went to Usti-Nad-Orlici where he met and learned from Johann Umlauf (1825-1916), a painter in the Baroque tradition. In 1882 Mucha went to Vienna to paint scenery for the Ring Theater, which was subsequently destroyed by fire. Stranded, the young artist made his way to Mikulov (then Nikolsburg) on the Moravian border. With his last Austrian gulden he took a room at the Hotel zum Löwen. He placed one of his female drawings in a local bookshop. On the drawing he wrote "Hotel zum Löwen—five Florins." This was interpreted as a solicitation by a prostitute and created considerable outrage. The publicity turned to profit for Mucha; he remained there for two years by selling his drawings (Reade 7).

The incident at Mikulov put Mucha in touch with Count Karl Khuen-Belasi, who commissioned the artist to decorate his country house at Emmahof. The frescoes of medieval knights and ladies at Emmahof, now destroyed, "are said to have shown the influence of Delacroix, Makart and Doré ..." (Mucha 1974, 37). The first formal training for Mucha came when he went to the Munich Academy in 1883 with Count Karl as his patron. There, his teacher was Ludwig von Löfftz (1845-1910), whose folkloristic detail influenced the young Slav. In early 1889 Mucha went to Paris to study under Lefebvre at the Académie Julian. Discouraged, he returned to work for his patron at Emmahof. In the fall of that year Mucha returned to Paris to study at the more comfortable Académie Colarossi. The art student was forced to withdraw when his patron committed suicide.

Now on his own, Mucha moved to a small room in Montparnasse. He continued to send drawings to Prague, where his drawings were published in a growing number of publications. At times it was necessary to draw on wood for wood

engraving illustrations and on stone for lithographic reproductions.

Moderate success allowed Mucha to move to an authentic studio just across the avenue where he had been living. Although he lived in Paris, the artist remained a champion for Czech nationalism all his life. Extremely sympathetic, he made the "acquaintance of any Slav he saw" (Reade 11). He associated with the Parisian artists including Auguste Rodin (1840-1917) and Paul Gauguin (1848-1903). Mucha helped Gauguin with his first exhibition. Nevertheless, the Art Nouveau style of Alfonse Mucha had little in common with the impressionists and realists in Paris. He did, however, join his fellow artists and flirt with the occult sciences even though he practiced Catholicism all his life.

In 1898 Mucha shared a studio with Anglo-American artist James Whistler (1834-1903), where they taught other artists. This relationship was short-lived. Nevertheless, Whistler decorated his personal studio with Mucha drawings. When asked why, Whistler replied: "So that I can show fools like you what it means to be able to draw" (Mucha 1974, 60). "No student was too young or inexperienced to invade [Mucha's] studio and ask for his always kindly criticism; no struggling artist too obscure to apply for his always good advice" (Reade 5). Mucha, the proclaimed high priest of Art Nouveau, kept his Paris studio until 1910, when he returned to Zbirov in Bohemia, now part of the Czech Republic.

Alfonse Mucha was a dominant artist at the 1900 World Exposition in Paris. He created posters for Austria, the city of Paris and individual firms represented at the Exposition; he also designed sculpture. Afterward his Art Nouveau was often identified as "Le Style Mucha." The artist received several medals for his contributions to the Exposition.

It was probably about this time that Mucha met Alberto Santos-Dumont (1873-1932).² Although he declined voyages aloft in balloons, the artist was fascinated with aeronautics and therefore became friends with the Brazilian airship pioneer, who was the first to put a flying machine in the air in Europe.

It was 1903 when Mucha met Maria Chytilová, a 20-year-old Bohemian art student; he and Maruška, as he would call her, were married on 10 June 1906. The year 1903 was also the year the artist met the Baroness Rothschild, who suggested that Mucha go to America, and arranged for his first commission there—a portrait of Mrs. Wismann. Sarah Bernhardt reinforced this suggestion to visit America.

Alfonse Mucha sailed to New York in 1904, the first of six trips he would make to the U.S.; the last was 1913. In addition to mention on the front and back pages of the 3 April 1904 issue, *The New York Daily News* added a color supplement of his work. The headline proclaimed: "Mucha the life and work of the greatest decorative artist in the world." The American press described his elegant female figures as the "Mucha Woman." The visiting artist rented a studio at 58 W. 57th Street, just off 5th Avenue.

It was during a visit to the U.S. in 1905 when Mucha met millionaire Charles R. Crane, whose daughter, Josephine, would have her image immortalized on a Czech bank note. The two men had met by chance, and their friendship was renewed during a visit in 1909. At that time Mr. Crane was having a house built for his eldest daughter, Josephine. The architect would create a specific place in the house for this painting which was to be called *Slavia*. It would be a develop-



This poster (105x77 cm) was created for the 1904 St. Louis Exhibition. (Courtesy of the St. Louis Public Library)



The Prague Insurance poster, with Slavia, to honor the life of Alfonse Mucha.

ment of a poster the artist had created for the Prague Insurance Company in 1907. Charles R. Crane empathized with Mucha in his devotion to and obsession with the history of



Page one of the New York Daily News color supplement.



Four examples of Mucha art were engraved as postage stamps by J. Švengsbir (1921-1983), they are: Painting, 30h, S(cott); Music, 60h, S; Dance, 1K, S; and Two Documents Décoratifs, 2K, S.

Alphonse Maria Mucha

MUCHA POSTER POSTCARDS

IN FULL COLOR

Text by Jack Rennert

POSTCARD

From Mucha Poster Postcards. © 1986 by Dover Publications, Inc.



24 Ready-to-Mail Cards

The cover of Mucha Poster Postcards.

the Slavs. Ultimately he would provide the funds for Alfonse Mucha to create his monumental *Slav Epic*—20 vast panels in tempera and oil. Crane's daughter Frances married Jan

Masaryk, son of T.G. Masaryk (1850-1937) philosopher and Czechoslovakia's first president.

In 1918, when World War I came to an end, Alfonse Mucha was asked to design bank notes and postage stamps for the newly-created Republic of Czechoslovakia, Mucha's homeland. Out of devotion to his native land, Mucha asked for no compensation for his designs.

The 10 K(orun), P8; 20 K., P9; 100 K., P11; and 500 K., P12 were designed by Alfonse Mucha. The heads on the back of the 10 K. are those of Jaroslava, Mucha's first daughter. Some say that the heads on the back of the 100 K. are those of the artist's wife, Maruška. Soon after the locally-printed 100 and 500 Korun notes were issued, both were counterfeited. The notes were withdrawn and American Bank Note Company (ABNCo) in New York City was asked to create plates for more sophisticated notes as quickly as possible. Ultimately ABNCo prepared an entire series of notes, i.e., 100, 500, 1000 and 5000 K.



The back of the 10 K., P8



The back of the 100 K., P 11. (Courtesy of Richard Piermattei)

The new 100 K. note, P15, was designed by Alfonse Mucha and included his lovely *Slavia* on the face. This beautiful image, based on the likeness of Josephine Crane, was engraved by the premiere engraver at ABNCo, Robert Savage (1868-1943). The back of the note shows the St. Charles Bridge, one of the famous landmarks in Prague.

As this note circulated there was an exhibit of selections of Mucha's *Slav Epic* at the Brooklyn Museum. It was the policy to charge admission for special exhibits. However, Mucha insisted that admission would be free—600,000 people saw the exhibit. Edwin Blashfield (1848-1936), the designer of the U.S. 1896 \$2 silver certificate, spoke out, unsuccessfully, in an attempt to have the exhibit period extended in the United States. One of Mucha's paintings came to the U.S. permanently. In 1887 an altar piece of Sts. Cyril and Methodius went to the Church of St. John of Nepomuk in Pisek, ND.

This 100 K. note circulated from 1920 to 1939 and is now extremely scarce in nice condition. Few collectors know the American connection with this beautiful note. Nevertheless, it is a note that many collectors want simply because it is an example of good design and engraving.

Less than ten authentic 500 K., P12 notes are known. It was superbly counterfeited by Dr. Julius Meczarosz, a university professor in Budapest; he had 60,000 pieces printed in Weitzeldorf, Austria. At the time 500 K. equaled about \$16. Counterfeits have a printed imitation watermark. They also "lack the háček accent mark (resembling a small 'v') over the letter 'C' of the text 'C.187,'" at the top on the back (Krause 398). Most collectors will happily accept a counterfeit of this note, if one can be found.

The new 500 K., P19, prepared at ABNCo, was not issued until 1923. However, a 1000 K., P13A and 5000 K., P14, also prepared at ABNCo, preceded it in 1919. In 1931 a new 50 K., P23 was issued; it circulated until 1944. This note was designed by the aging Alfonse Mucha. The mature image of his daughter, Jaroslava, graces this note. The artist also designed a 1 K. for the first issue in 1919. This unissued design is illustrated in Mucha (1966).

Mucha also designed 50 and 1000 leva notes for Bulgaria, and a 10 dinara for Yugoslavia; all went unissued. The 1000 leva and 10 dinara notes are illustrated in Mucha (1980).

The State Printing Office, where Czech paper money would be engraved and printed, opened in 1928. Alphonse Mucha designed the figures above

the entrance. A head of *Liberty* with her symbolic Liberty Cap was placed in the center. During the German occupation the liberty cap was forcibly removed. As a reminder, the symbol of freedom was never replaced.

Anticipating the end of the war and the establishment of a republic, the first stamp was designed in May 1918, engraved



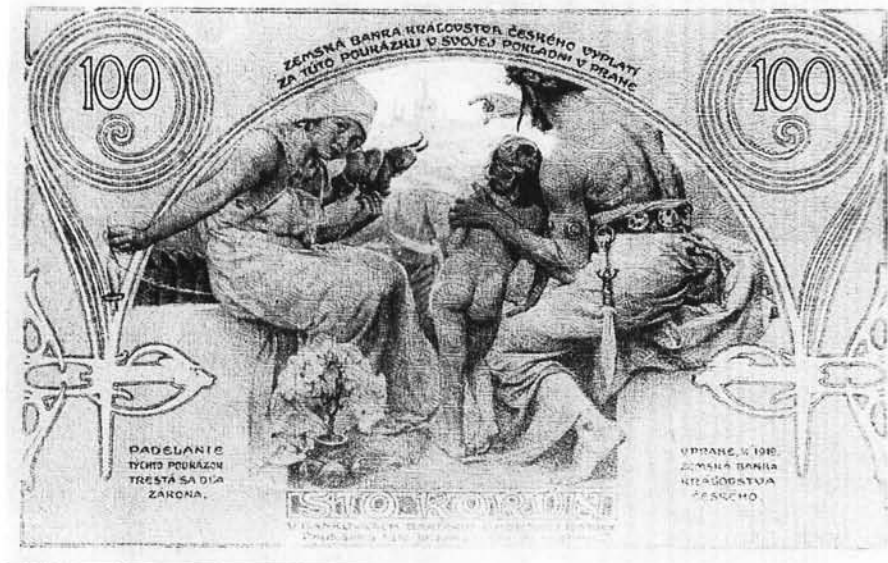
The face of an authentic 500 K., P12.
(Courtesy of Richard Piermattei)



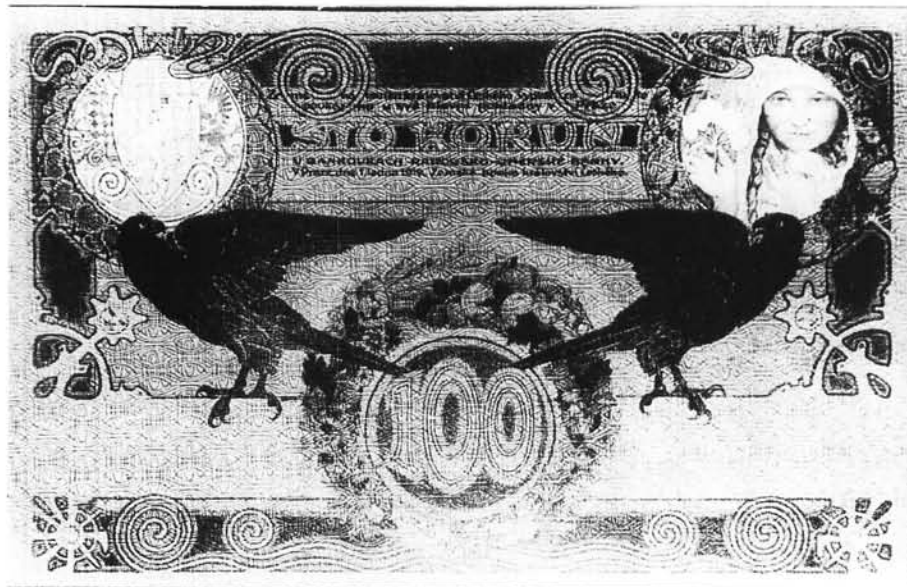
The face of the counterfeit 500 K.,
P12, lacks the háček ("v") above the
"C" in "C187" at the top.



The back of an authentic 500 K., P12.
The female appears to represent
Jaroslava, the artist's daughter. (Cour-
tesy of Richard Piermattei)



This essay for the face of the 100 K is similar to the 500 K.



This essay for the back of the 100 K is similar to the 500 K.



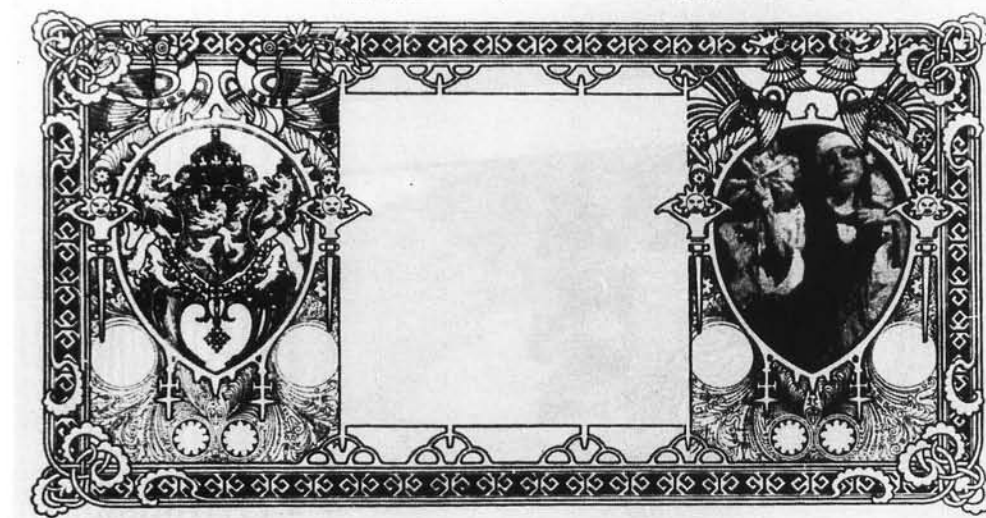
This Czech 1000 K. essay is dated 1 January 1919.

The 100 K., P15, with the image of Slavia.



Jaroslava Mucha was the model for this 50 K., P23.

Incomplete face essay for the Bulgaria 50 leva. (Courtesy of Jiří Ryant and Jan Bajer)



Incomplete back essay for the Bulgaria 50 leva. (Courtesy of Jiří Ryant and Jan Bajer)

and printed before the Armistice took place. The first stamps are referred to as the Hradčany (Castle) Series, because the famous landmark is in the center with the St. Vitus Cathedral to the right. All denominations, Scott 1-53—there were two issues—have the same design. Alfonse Mucha was asked why he selected the Hradčany as the symbol for the new republic. He replied: "Ever since my boyhood I felt and saw in the architectural lines of the St. Vitus Cathedral, built close to the Castle, a powerful interpretation of our national symbol. I could therefore not choose any other subject...."



This souvenir sheet with portraits of Alfonse Mucha by Vaclav Fajt (b. 1952) and a reengraved Mucha stamp by Jindra Schmidt commemorate the first Czech stamps in 1918. Mr. Fajt's signature is at the lower right.



The entrance to the State Printing Office showing the image of Liberty before and after her cap was removed.



Mucha went on to say that "the small budding leaves are the eternal expression of our ever blooming and awakening national life." Referring to the small roosters in the corners he said they "express and pronounce the coming of a new day, the hope for a glorious future of our nation" (Lowery 483-484). Alfonse Mucha also designed the first newspaper stamps, Scott P1-10 and SP14-16.

Twenty years after the first bank notes and postage stamps were issued, World War II was underway when the Germans invaded Czechoslovakia on 15 March 1939. Alfonse Mucha was one of the first to be interrogated. From that time his health declined until his death on 14 July 1939. The Germans would not permit the state funeral that the famous artist deserved. Nevertheless, Alfonse Mucha was buried at Vyšehrad where Dvorák, Smetana, Švabinský and other national artists, writers and musicians rest.

Endnotes

- 1 See PAPER MONEY No. 160, p. 135 for an example of Lefebvre's art on paper money.
- 2 An image of Santos-Dumont engraved by Ken Guy is on the Brazil 10,000 cruzeiros, PA182.

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My appreciation is extended to František Sedláček for supplying some of the essay illustrations.

Inexpensive publications with Mucha illustrations available from Dover Publications, 31 E. 2nd St., Mineola, NY 11501: *Drawings of Mucha*; *Mucha Ilseé*; *Mucha Poster Postcards*; *Mucha's Figures Décoratives*; *Original Mucha Postcards*.

TEXAS FIRST CHARTER NATIONAL BANK NOTES

ABOUT TEXAS MOSTLY

by FRANK CLARK

I collect national bank notes from the north Texas area. After several years of searching for notes, I began to realize how rare Texas First Charter national bank notes are.

There was only one Texas First Charter note included in the massive Albert Grinnell Collection. Probably the largest public offering of Texas First Charter notes was in the Lyn F. Knight 1992 Memphis International Paper Money Show auction—three notes!

Soon after that auction, I decided to compile a listing of these notes, and to study them further. The scarcity and historical significance of these notes should put them at the apex of any paper money collection. Also, most of the known notes of this type are firmly held in premier collections and foundations.

When I originally composed this article, I received some startling news. A Texas "Lazy Deuce" had been discovered! This denomination was previously unknown! The note was issued by The National Exchange Bank of Houston. The condition of the note is on the low side of the grading spectrum but—as in the case with any rare item—its documentation is a valuable and important addition to syngraphics!

This newly-discovered note is from Series 1875, and The National Exchange Bank of Houston was the only bank in the state that issued Series 1875 \$1 and \$2 notes. Now, the only unreported denomination within Texas First Charter notes is the \$50.

Twenty-three banks in Texas issued First Charter notes. The following is a listing of those banks:

First National Bank of Galveston	—	Charter 1566
National Bank of Texas, Galveston	—	Charter 1642
First National Bank of Houston	—	Charter 1644
The San Antonio National Bank	—	Charter 1657
National Bank of Jefferson	—	Charter 1777
National Exchange Bank of Houston	—	Charter 2092
First National Bank of Denison	—	Charter 2099
First National Bank of Austin	—	Charter 2118
First National Bank of Dallas	—	Charter 2157
Waco National Bank	—	Charter 2189
First National Bank of Fort Worth	—	Charter 2349
City National Bank of Fort Worth	—	Charter 2359
City National Bank of Dallas	—	Charter 2455
First National Bank of Weatherford	—	Charter 2477
Milmo National Bank of Laredo	—	Charter 2486
State National Bank of El Paso	—	Charter 2521
First National Bank of El Paso	—	Charter 2532
State National Bank of Austin	—	Charter 2617
Traders National Bank of Fort Worth	—	Charter 2689
Citizens National Bank of Weatherford	—	Charter 2723
First National Bank of McKinney	—	Charter 2729
First National Bank of Belton	—	Charter 2735
Concho National Bank of San Angelo	—	Charter 2767

The following chart lists the series, denominations, and total amounts issued for Texas First Charter notes:

ORIGINAL SERIES

Denomination	Notes Issued
\$ 1	21,120
\$ 2	7,040
\$ 5	78,420
\$ 10	54,845
\$ 20	20,865
\$ 50	3,854
\$100	1,544



\$1 Original Series national bank note, issued by The National Bank of Texas, Galveston, charter 1642. The central portion of the note is the famous vignette "Concordia."

SERIES 1875

\$ 1	606	\$ 20	42,089
\$ 2	202	\$ 50	1,823
\$ 5	192,380	\$100	429
\$ 10	147,725		

KNOWN TEXAS FIRST CHARTER NATIONAL BANK NOTES
(Compiled by Frank Clark)

DEN.	SERIES	FR.	CHARTER	BANK TITLE	TREASURY NO.	BANK NO.	BANK OFFICER SIGNATURES
1	ORIG	380	(1642)	NB OF TEXAS, GALESTON	A991853	1-A	CHAS. J. NOYES—C M. KOPPEL—P
1	ORIG	380	(1642)	NB OF TEXAS, GALVESTON	A986532	296-C	NOT VISIBLE NOT VISIBLE
1	ORIG	380	(1642)	NB OF TEXAS, GALVESTON	A987538	1302-C	NOT VISIBLE NOT VISIBLE
1	ORIG	380	(1642)	NB OF TEXAS, GALVESTON	D355128	3430-A	CHAS. J. NOYES—C M. KOPPEL—P
1	ORIG	380	1642	NB OF TEXAS, GALVESTON	D355623	3925-A	CHAS. J. NOYES—C M. KOPPEL—P
1	ORIG	380	(1657)	SAN ANTONIO NB	A955571	934-A	JNO. R. BRACKENRIDGE—C NOT VISIBLE
1	ORIG	380	(1657)	SAN ANTONIO NB	A955572	935-A	JNO. R. BRACKENRIDGE—C G.W. BRACKENRIDGE—P
1	ORIG	382	(2092)	N EXCHANGE B OF HOUSTON	D689882	165-C	T.L. BLANTON—C W.J. HUTCHINS—P
1	ORIG	382	(2092)	N EXCHANGE B OF HOUSTON	D689926	209-C	T.L. BLANTON—C W.J. HUTCHINS—P
2	1875	392	2092	N EXCHANGE B OF HOUSTON	A147693	97-A	T.L. BLANTON—C NOT VISIBLE
5	1875	401	2157	FNB OF DALLAS	B33887	602-B	R.V. ARMSTRONG—C JNO. HILL—P
5	1875	401	2157	FNB OF DALLAS	—	—	R.V. ARMSTRONG—C JNO. HILL—P
5	1875	401	2349	FNB OF FORT WORTH	U518660	330-B	E.B. HARROLD—C M.B. LOYD—P
5	1875	402	2349	FNB OF FORT WORTH	Z443460	6152-A	E.B. HARROLD—C M.B. LOYD—P
5	1875	402	2359	CITY NB OF FORT WORTH	Y1106	10743-B	MAY ELSER—C J.C. McCARTHY—P
5	1875	402	2359	CITY NB OF FORT WORTH	Y1233	10870-A	MAY ELSER—C J.C. McCARTHY—P
5	1875	402	2359	CITY NB OF FORT WORTH	—	—	MAY ELSER—C J.C. McCARTHY—P
5	1875	404	2455	CITY NB OF DALLAS	Y464842	5624-C	E.O. TENISON—C GUY SUMPTER—VP
5	1875	404	2455	CITY NB OF DALLAS	—	—	E.O. TENISON—C GUY SUMPTER—VP
5	1875	404	2455	CITY NB OF DALLAS	—	—	E.O. TENISON—C GUY SUMPTER—VP
5	1875	404	2455	CITY NB OF DALLAS	—	—	PAUL HURST—AC A.F. HARDIE—P
5	1875	404	2521	STATE NB OF EL PASO	Z523379	2872-B	J.C. LACKLAND—AC C.R. MOREHEAD—P
5	1875	404	2521	STATE NB OF EL PASO	Z864281	3438-A	J.C. LACKLAND—AC C.R. MOREHEAD—P
5	1875	405	2767	CONCHO NB OF SAN ANGELO	Z522604	1671-B	GEO E. WEBB—C PHILIP C. LEE—P
5	1875	405	2767	CONCHO NB OF SAN ANGELO	Y300190	4274-A	C.H. POWELL—C GEO. E. WEBB—P
10	ORIG	412	(1644)	FNB OF HOUSTON	A920151	2717-B	A. WIELMAN—C B.C. SHEPHERD—P
10	1875	416	1566	FNB OF GALVESTON	B130035	632-A	THOS. REED—C J.M. BROWN—P
10	1875	416	1566	FNB OF GALVESTON	D750665	2623-B	JAS. FINDLAY—AC JULIUS RUNGE—P
10	1875	419	2455	CITY NB OF DALLAS	K837118	6200-B	E.O. TENISON—C GUY SUMPTER—VP
10	1875	419	2455	CITY NB OF DALLAS	K837626	6708-B	E.O. TENISON—C GUY SUMPTER—VP
10	1875	419	2455	CITY NB OF DALLAS	—	—	E.O. TENISON—C GUY SUMPTER—VP
10	1875	420	2532	FNB OF EL PASO	K566023	2813-B	NOT VISIBLE JOSHUA S. RAYNOLDS—P
10	1875	420	2532	FNB OF EL PASO	K843315	5597-A	M.S. STEWART—C W. RAYNOLDS—P
10	1875	420	2617	STATE NB OF AUSTIN	K102190	2296-C	J.G. PALM—C W. BREMOND—P
10	1875	420	2617	STATE NB OF AUSTIN	K400847	2320-B	J.G. PALM—C LEWIS HANCOCK—P
10	1875	420	2689	TRADERS NB OF FORT WORTH	A974048	4072-A	W.R. EDRINGTON—C H.C. EDRINGTON—P
20	ORIG	427	(1566)	FNB OF GALVESTON	A152918	2780-A	THOS. REED—C T.H. McMAHAN—P
20	ORIG	429	2092	N EXCHANGE B OF HOUSTON	W40998	157-B	T.L. BLANTON—C JAMES T.D. WILSON—P
20	ORIG	429	2189	WACO NB	B463771	663-A	GEO. W. JACKSON—C WM. A. FORT—P
20	1875	434	2455	CITY NB OF DALLAS	K835570	5632-A	E.O. TENISON—C GUY SUMPTER—VP
20	1875	434	2455	CITY NB OF DALLAS	K837626	6708-B	E.O. TENISON—C GUY SUMPTER—VP
100	ORIG	455	1777	NB OF JEFFERSON	558957	1105-A	J.O. SMITH—C W.M. HARRISON—P

AC — assistant cashier P — president
C — cashier VP — vice president

(Continued on page 192)

How Many Number One Sheets of 1899 \$2 Silver Certificates Were Produced?

by JACK H. FISHER, N.L.G. ©

MANY collectors, would-be collectors, dealers and researchers have asked me various questions about the number one sheet of 1899 \$2 silver certificates with the signatures of Register of the Treasury Houston B. Tehee and U.S. Treasurer John Burke and serial numbers N1, N2, N3 and N4. I had the answers to most of the questions, but I didn't know how many were produced.

That is until recently. Douglas Murray graciously provided this information from his personal research. He advised me that all 1899 \$2 silver certificates with various signature combinations *did not* start production with serial number one. He provided the following:

Register	Treasurer
Judson W. Lyons	Ellis H. Roberts 1-4
Judson W. Lyons	Ellis H. Roberts A1-A4
W.T. Vernon	Charles H. Treat D1-D4
W.T. Vernon	Lee McClung E1-E4
James C. Napier	Lee McClung 1-4
James C. Napier	Carmi A. Thompson H1-H4
James C. Napier	Carmi A. Thompson K1-K4
Gabe E. Parker	John Burke, M1-M4
Houston B. Tehee	John Burke M61600001-4
Houston B. Tehee	John Burke (Jack H. Fisher sheet) N1-N4
W.S. Elliott	John Burke N53416001-4
H.V. Speelman	Frank White N58404001-4
H.V. Speelman	Frank White R1-R4

Write to me with additional information at 3123 Bronson Boulevard, Kalamazoo, Michigan 49008.



TEXAS (Continued from page 191)

The following is a compilation of Texas First Charter notes that I have documented. The officers' signatures (if known) are included with each listing. For the sake of accuracy, I must mention that the serial number \$1 note from The National Bank of Texas at Galveston is an altered bank serial number. The number "1" in question does not look right, and the treasury serial numbers confirm this when compared to other treasury serial numbers from the other known \$1 notes of this bank.

If anyone can add to my listing, write to me at P.O. Box 117060, Carrollton, TX 75011.

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Frank Clark is a current SPMC governor, SPMC's Vice President and Membership Director. He has been a member of the Society since 1980. Frank chairs an annual SPMC regional educational meeting at the Texas Numismatic Association. Besides writing about national bank notes, he has exhibited his collection in bank lobbies and at local, state and national numismatic events. Frank enjoys sharing his hobby and knowledge with other collectors.

The Scripophily Corner

THE ORIGIN OF COLLECTIBLE CERTIFICATES

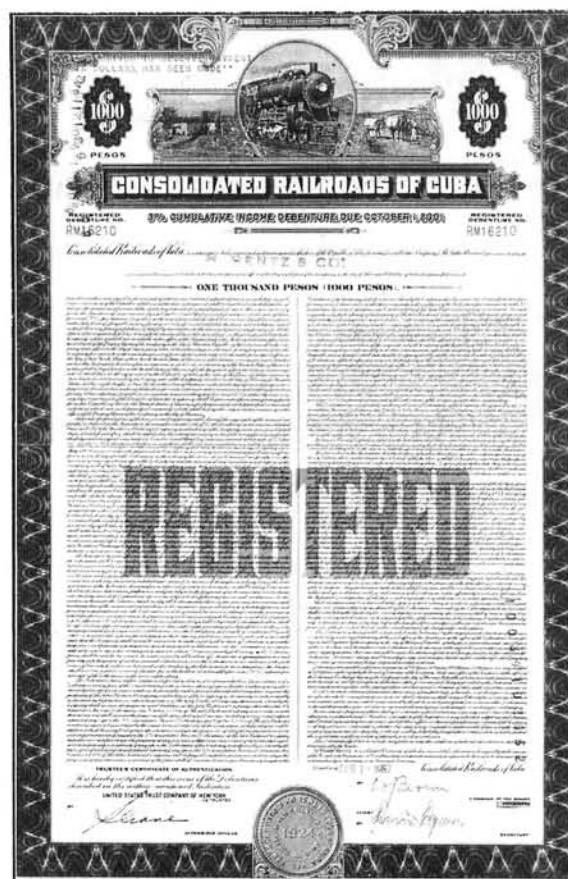
by PIERRE BONNEAU

THE study and collecting of old stock and bond certificates constitutes a rather new area of numismatics. The hobby itself first emerged in Europe in the late 1970s and its official name, "scripophily," was adopted following a contest in the *London Financial Times* in 1981. The number of these new hobbyists is growing rapidly—and so is the supply and diversity of financial documents! The question remains: how do all these stocks and bonds become available to collectors? Well, the following are the eight main sources of collectibles known to scripophiles:

- A) Governments in many parts of the world have reneged on their bond obligations. This came about because there was a change in government following a revolution (as with Russia in 1917 and China in 1949), or because a war was lost and the government itself ceased to exist (as with the Confederate States of America in 1865). Occasionally, bonds were issued by a provisional government that was not recognized by its successor (as with certain Mexican bonds). These bonds were often kept with the hope that they would be redeemable at some point and are now collectible items.
- B) Other countries have never refused to pay for their debts, but major currency devaluations have rendered the bonds valueless (as with early German and Austrian bonds). In this case, millions of bonds were issued and many have surfaced on the collector's market.
- C) Sometimes, due to drastic political changes (like revolutions or global nationalization), a large number of companies lose all their assets, with no compensation for stockholders. The shares of some of them are therefore quite common.



Chinese reorganization bond.



The Consolidated Railroad of Cuba was nationalized by the communist regime of Fidel Castro in 1960

- D) Public companies go into liquidation and their outstanding bond and share certificates often become worthless. However, since liquidators give priority to bonds when funds are available for distribution, share certificates are more common.

- E) Whenever a company sets a time limit for exchanging shares (as in the case of mergers, acquisitions or reorganizations) or for redeeming an issue of bonds, there are usually some certificates that are not submitted in time. In other instances, certificates are not required to be submitted in order to receive new shares, and the original shares are automatically voided. These documents have no intrinsic value and are available as collectible items.
- F) Some certificates are "unissued" and are viewed as less "valid" by many collectors. However, these can be the only specimens available or a rare form of a common issued piece and can therefore sell at a very high price. Moreover, they are usually in immaculate condition.



Beautiful unissued certificate of the Napa & Sonoma Wine Company printed in the 1870s.

- G) Other certificates were simply lost and perhaps replaced by duplicates, and have now come to light in overlooked safe deposit boxes or through inheritance.
- H) Finally, the certificates which are available in large quantities are often cancelled documents released by transfer agents.



Although still trading today, you can acquire cancelled certificates of the General Motors Company and Reading Company as collectibles.

Always keep in mind that the fact that a certificate is cancelled has no real effect on its collection value (unless badly marked). Indeed, most of the old stocks and bonds available on the market today are cancelled!

Pierre Bonneau is the Marketing Director for Stock Search International, Inc. The annual mail bid auction will close on October 11, 1996.

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An important step towards securing the bank note currency from its vicissitudes has been taken by the firms engaged in bank note engraving and printing. They have all united, and formed a company, which is to be managed by trustees, and conducted upon a basis calculated, as they say, to "afford banking institutions the aggregate advantages, responsibilities and safeguards possessed by all the houses comprising the corporation." They embrace all the firms in the United States which have been connected with bank note engraving.—*Daily Pioneer and Democrat*, St. Paul, Minn., May 25, 1858.

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David Thomas	25	Gad Carmon	6
Franklin Freeman	20	2/2/96	\$839

THANK YOU!

A public thank you is extended to all those who helped to make the SPMC Breakfast a success, especially those who donated materials that became the prizes during the Tom Baine Raffle. Almost 100 members attended, and we hope to hold another breakfast at the Memphis show in 1997.

LIFE MEMBER BONUS REMINDER

The life membership bonus first announced in *PAPER MONEY* No. 159 has, once again, been extended through the generosity of the anonymous donor. In addition to an engraved souvenir card, an engraving of the *Statue of Liberty* or *Men in Currency*, all by ABNCo, will be mailed when total payment for life membership has been completed, and the editor has been notified by the membership director of the final payment.

Connecticut National Bank Notes

If you have any information relating to the article by H.J. Andrews in *PAPER MONEY* No. 183, please send it to G.B. Eddy, P.O. Box 393, Unionville, CT 06085.

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Awards at Memphis

Literary awards for 1995 were presented on June 22 at the Memphis International Paper Money Show.

For articles in *PAPER MONEY*, vol. xxxiv: 1, **Forrest W. Daniel** "Legal Tenders, 5-20 Bonds and Politics" No. 180, and **Mark Tomasko** "The Work of Kenneth Guy" in No. 176; 2, **C. John Ferreri** "In Search of a Portrait of the First President of the U.S. on State or Federal U.S. Paper Money" No. 178; **David Grant** "National Currency from the National Bank of Commerce in St. Louis" No. 178. The recipient of the Dr. Glenn Jackson Memorial Award was **Walter Allan** for "The Union Bank of Canada Notes and Essays" in *The Canadian Paper Money Journal*, No. 115, 1995.

The Nathan Gold Memorial Award, presented by the *Bank Note Reporter*, went to **Fred L. Reed III** for *Civil War Encased Stamps*. The recruiter of the most new SPMC members was **Stanley Morycz**.

Awards of Merit went to **Mary Lou Stubbolo** and **Gretchen Wagner** for their 15 years of technical contribution to the production of *PAPER MONEY*, and to **George B. Tremmel** for preparing the *PAPER MONEY* Index.

A plaque from the Memphis Coin Club was made available to each exhibitor. Specific awards were also presented. Exhibit chairman **Martin Delger** reported 180 cases of exhibits were in place.

The SPMC Best of Show award went to **Raphael Ellenbogen** for his "Celebrated and Elusive Naramore Bank Detector Cards" exhibit, and the recipient of the Julian Blanchard Award was **John Jackson**, for "Stars and Stripes."

The Fractional Currency Collectors Board presented three awards: 1, **Robert Laub** for "Grant-Sherman Essay Not a General Issue"; 2, **Douglas K. Hales** for "U.S. Fractional Currency—Fifth Issue"; 3, **Benny Bolin** for "Fourth and Fifth Issue, the End of Fractional Currency."

The Amon Carter, Jr. Award, presented by the IBNS, was received by **J. Richard Becker** for "El Banco Mercantil de Yucatan 1889-1909." The *Bank Note Reporter* Most Inspirational Award went to **Tom Connery** for "The Lady Lavery Notes of Ireland." The first recipient of the new PCDA Award for national bank notes was **James A. Simek** for "Topical Collecting of National Bank Notes."



Peter Huntoon (r), was the recipient of the first John Hickman Memorial Award. It was presented by John's son Rick.



Raphael Ellenbogen accepts his Best of Show Award from Wendell Wolka, who conducted the awards ceremonies.

New Literature

The Standard Catalog of World Paper Money, modern issues 1961-1996, vol. three. Colin R. Bruce, II & George S. Cuhaj. 592 pp., softcover, illustrated. Krause Publications, 700 E. State St., Iola, WI 54990. \$32.95 plus \$2.00.

Colin and George must have read my thoughts; they have compiled a catalog of "modern world notes." It is precisely what the collector of notes issued during the past few decades needs. This second edition will also make the general issues volume (two) easier to handle in the future. There is some duplication found in volume two. However, this has been remedied with this volume.

The "How to use this catalog" section will be helpful to new collectors. There is an average of at least 12 or more illustrations per page. Many, if not most, of the notes listed and illustrated in this new catalog are readily available from paper money dealers. This could and should bring some new collectors into our fraternity. *Bravo* Colin, George and Krause Publications! (Ed.)

Interesting Notes About Portraits, by Roger H. Durand. Published by Archives of Interesting Notes, P.O. Box 186, Rehoboth, MA 02769. \$28.95 postpaid, available from the publisher.

Did you know that the infant Jesus Christ can be found on an obsolete bank note? His portrait appears on the \$2 issue for the American Bank of Dover Hill, Indiana. Did you know that Napoleon Bonaparte (Emperor of France) and King William IV of England ALSO appear on obsolete U.S. notes? They do—Napoleon on a \$5 issued by the Fulton Bank of New York City, and King William on a \$10 note issued by The Commercial Bank of Cincinnati! Now we know, thanks to Roger Durand.

This is the eighth book in Roger's ongoing series of *Interesting Notes About . . .*, continuing his efforts which began as a regular column in *PAPER MONEY* many years ago.

In this latest edition, Roger identifies and provides a brief biography of over 120 persons whose portraits appear on obsolete bank notes and scrip, and issues of the Confederate States of America. For each individual, Roger includes an illustration of a note on which the person appears.

Included are many famous American presidents and statesmen. It's no surprise that the most popular choice was George Washington, but it may be news to some that the second most popular statesman to appear on obsolete notes was Benjamin Franklin. Others appearing often are Andrew Jackson, Daniel Webster, and Henry Clay. Of course, one reason that the same vignettes were used on many notes is because these vignettes were engraved by bank note companies (most notably the American Bank Note Company) which produced notes for thousands of banks.

The bank note engraving firms offered prospective customers (banks and other firms issuing currency) the opportunity to choose from "stock vignettes" to create the designs for their notes, and the individuals listed above were quite popular; besides, the bankers may have decided the portrait of George Washington, "The Father of Our Country," on their notes could provide a sense of security to the issues, and help convince the public to accept them.

Roger points out that many portraits are currently known to appear only on the issues of a single bank. In most cases the person was a celebrity of local origin deserving the honor, such as Roger Williams and Samuel Slater appearing on notes from Rhode Island; General Winfield S. Hancock (along with Generals Hartranft and Slemmer, and Colonel Edwin Schall) appearing on a note from The Bank of Montgomery County, Pennsylvania (Hancock was a hero of the Civil War, and all four were natives of Montgomery County).

Roger also provides us with identities of several portraits of prominent women, Indians, and many others who, for one reason or another, were prominent (and sometimes infamous) enough in the 17th, 18th or 19th century to have their portraits engraved and appear on paper money.

In my opinion, the most surprising portrait (and biography) is that of Minister Alfred Elwyn, who appears on a \$1 note from The Rhode Island Union Bank of Newport—as a young child!

The books in the *Interesting Notes About* series are printed in limited quantities. I'm very happy to own one of each, and I can't recommend them highly enough to the student of history and ALL collectors of obsolete notes and scrip. I've often wondered who some of the folks are whose portraits appear on my notes, and I know many of my fellow collectors have wondered the same thing. Well, here's the answer for over 120 of them!

In the package that came with my copy of *Interesting Notes About Portraits* was some exciting news. Roger announced his next projects: *Vignettes on Obsolete Notes*, Part II; *Theatre* (movie and stage "look-alike" currency); and *Architecture* (actual structures and scenes appearing on obsolete notes and scrip). He also indicated that he's working on yet a second edition of *Portraits*. I'm looking forward to the chance to read all of them. (Bob Cochran)

[Roger H. Durand is a past Treasurer and President of the Society of Paper Money Collectors (SPMC), and President of Archives of Interesting Notes. He is also currently serving as the Librarian for SPMC. In addition to award-winning articles in *PAPER MONEY* and his series of "Interesting Notes About" books, Roger is also the author of *Obsolete Notes of Rhode Island and The Providence Plantations*, published by the SPMC in 1981.]



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Side Open	8 ¹ / ₂ x 17 ¹ / ₂	25.00	100.00	180.00	425.00
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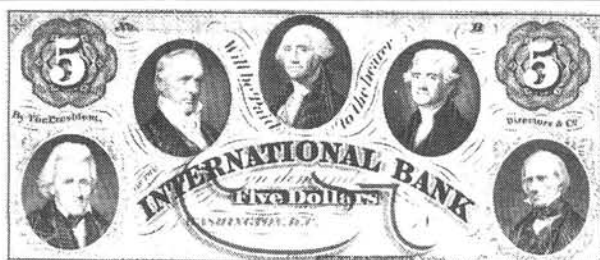
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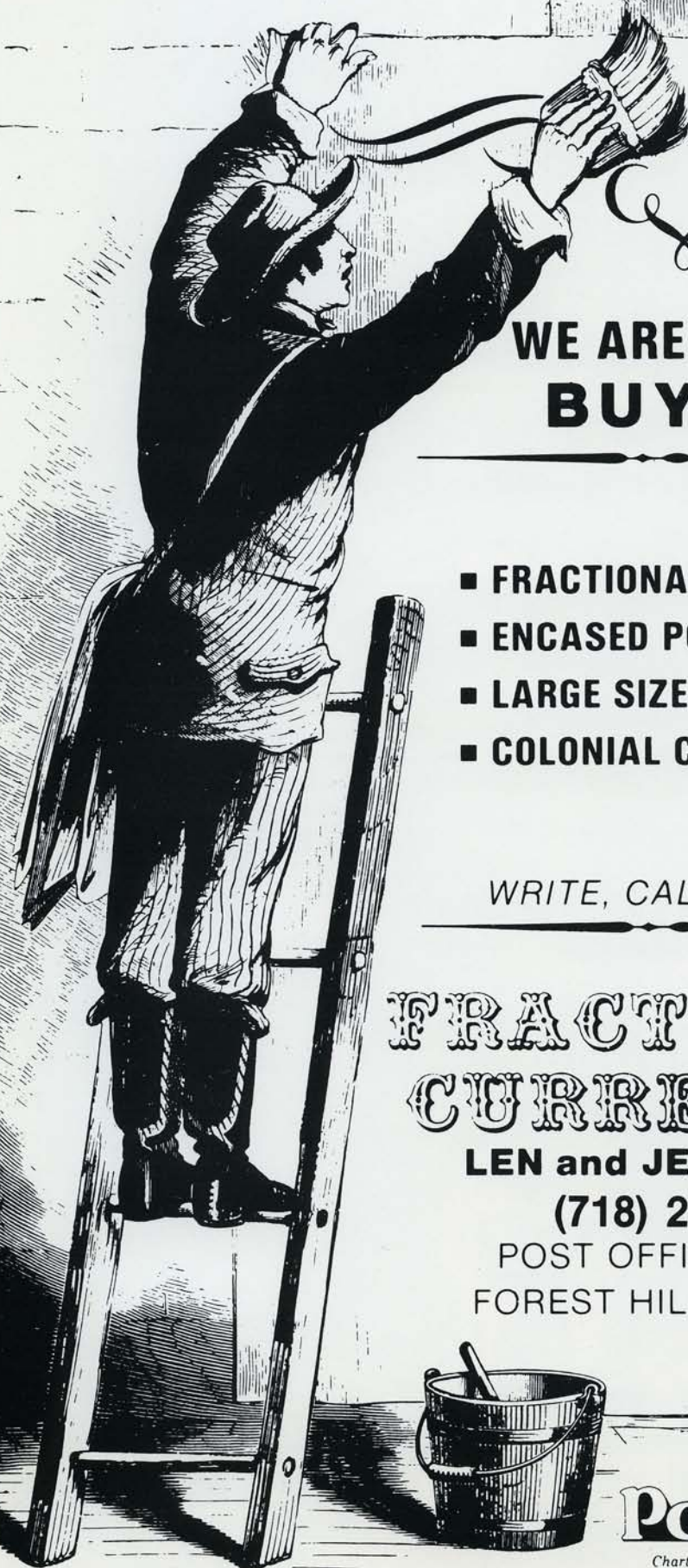
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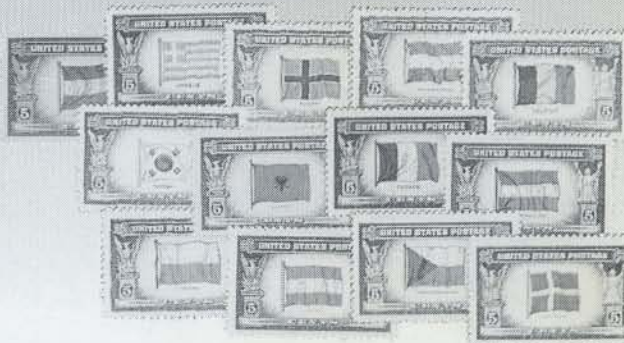
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